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Guitar

Issue 12

The Magazine You Can Play

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Judith
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N.I.B.
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For The Love Of God
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Confirmation
BOB DYLAN
Tangled Up In Blue
LENNY KRAVITZ
Are You Gonna Go My Way
INCUBUS
Stellar



10 HAIR-RAISING RIFFS!

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What's Between The Lines

Judith

In March 2000, Virgin Records made a strange announcement: Tool frontman Maynard James Keenan and former Tool guitar tech Billy Howerdel had officially paired up to form a new band, A Perfect Circle. Though the new band had actually performed live during the summer of 1999, there had been much speculation over the band's "official" status. After all, Keenan was still obliged to Tool, and Howerdel had been committed to programming and dialing in sounds for Axl Rose's forthcoming *Guns N' Roses* record. To make a long story short: Howerdel left GN'R to finish up an album's worth of his own material that had been brewing for years, and Keenan opted to take a hiatus from Tool, who are still writing for their heavily anticipated follow-up to 1996's *Aenima*.

On May 23, 2000, Virgin Records released A Perfect Circle's debut disc, *Mer de Noms* ("Sea of Names"). The album's hard-hitting advance single, "Judith," lit up the airwaves upon its April release. In addition to Howerdel and Keenan, A Perfect Circle's all-star lineup also includes Troy Van Leeuwen (guitar), Josh Freese (drums), and Paz Lenchantin (bass).

THE TUNING

Billy played all the guitars on "Judith" (when the track was recorded, Troy Van Leeuwen had yet to join the band), tuning his 1960 Gibson Les Paul to Drop D tuning, tuned down 1½ steps (low to high: B-F#-B-E-G#-C#). This super-slack tuning will require a heavy string gauge (e.g., beginning with .012 or heavier) in the interest of avoiding the "rubber band" factor that results

from detuning light gauge strings. To dial in this derivative of Drop D tuning, lower the pitch of all six strings 1½ steps, then drop the pitch of your 6th string down an additional whole step by matching the pitch of your 6th string's 12th fret harmonic to the open 4th string.

THE INTRO AND FIRST VERSE

The vast majority of riffs that pop up throughout "Judith" revolve around an E Phrygian (E-F-G-A-B-C-D) motif. This figure first pops up in the intro, performed using sliding octave shapes along strings 3 and 5 (Fig. 1). After the opening riff's repetition, Howerdel cleverly varies his "octaves" theme by breaking out a single-note passage, outlining a similar melodic arc along the 3rd string.

At the first verse, Howerdel grinds out this same Phrygian riff, only positioning it in a lower octave on the 6th string (Rhy. Fig. 1) and utilizing power chords in support of Keenan's tortured vocal. This lower-octave version of the song's signature riff appears in many forms throughout the song.

THE CHORUS

In the chorus, Howerdel augments Keenan's powerful vocal with more octaves (Riff A), this time riffing in E Locrian (E-F-G-A-B-C-D). After Keenan's vocal phrase, "He did it all for you" (which prompts Howerdel and company to briefly sit on a G#m/A— a Picardy third, where the b3rd from a minor scale is replaced with a major 3rd), Howerdel (Gtr. 2) whips out a slide. Surprisingly, Howerdel told *GuitarOne*

he hasn't had much experience using this device. "Judith" was kind of the first time I picked up a slide," Howerdel confesses. "I love slide guitar playing, but when you pick it up and you don't know how to use it, it's intimidating and it sounds terrible—it's like playing a fretless bass: it takes a second to get used to." In most of the slide-guitar passages, Howerdel focuses on his guitar's top two strings, picking primarily across the 17th and 15th frets, while occasionally interjecting a slide version of the signature riff.

As this section progresses, a new riff accompanies Howerdel's wicked slide work. This riff occurs in the open position and revolves around pitches pulled from E minor pentatonic (Fig. 2). (A similar version of this riff also acts as the foundation for the forthcoming second verse.) At this point, Howerdel stomps on his DigiTech Whammy pedal (Gtr. 3) to make his theme squeal.

THE SECOND VERSE


In the latter half of the second verse, Howerdel's inventive riffing yields yet another variation on the song's signature riff, which he performs at this point using D5, E5, and F5 power chords (Fig. 3). All in all, Howerdel's creative "theme-and-variations" approach with the song's signature Phrygian motif has led to the employment of everything from octaves, single notes, and slide licks to Whammy pedal squeals and power chords. That's maximum mileage out of a monster riff! 



Fig. 1

Octave Shape

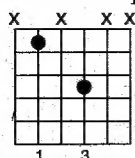


Fig. 2

E Minor Pentatonic

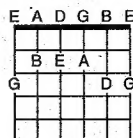
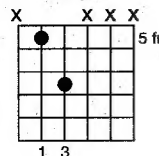
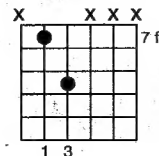


Fig. 3

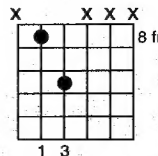
D5



E5



F5



JUDITH

As Recorded by A Perfect Circle
(From the Virgin Recording MER DE NOMS)

Transcribed by Troy Nelson

Words and Music by
Maynard James Keenan and Billy Howerdel

Drop D tuning, tune down 1½ steps:
(low to high) B-F-B-E-G-C

Intro

Moderately fast Rock ♩. = 55

N.C.

Gtr. 1 (dist.)

(snare)

Gtr. 1 tacet

*Perform bend by pushing down on string behind the nut.

**Due to copyright restrictions, we are unable to present this song's lyrics.

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Judith

Verse

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ---
delay & reverb off

Gtr. 2

Gtr. 1: w/Rhy. Fig. 1 (2 times)
Gtr. 2: w/random fdbk., next 6 meas.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. ---

Gtr. 1: w/Rhy. Fig. 2 (3 times)
Gtr. 2 tacet

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5

D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 Bb5 E5

Gtr. 1

P.M. -----

0 2 2 2 2 0 2 3 2 0 2 0 2 2 2 0 5 (5) 2

1 1/2

Chorus

N.C.

Riff A End Riff A

w/reverb

15 15 15 15 14 14 14 14 14 9 9 9 9 10 9 9 9
13 13 13 13 12 12 12 12 12 7 7 7 7 8 7 7 7

Gtr. 1: w/Riff A (2 times)

15 15 15 15 14 14 14 14 14 9 9 9 9 10 9 9 9
13 13 13 13 12 12 12 12 12 7 7 7 7 8 7 7 7

Judith

*C5

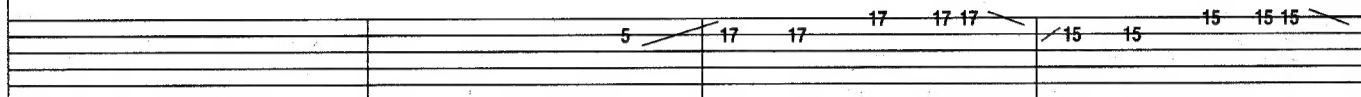
A5



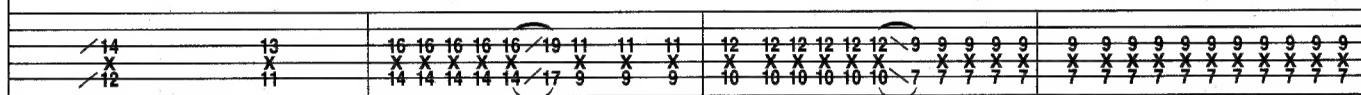
Gtr. 2



w/slide



Gtr. 1

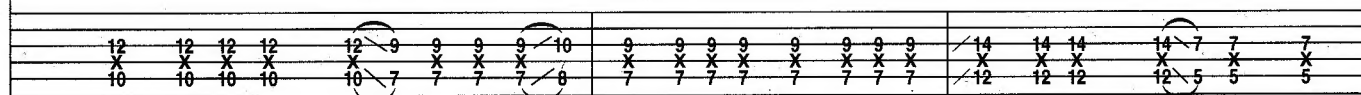
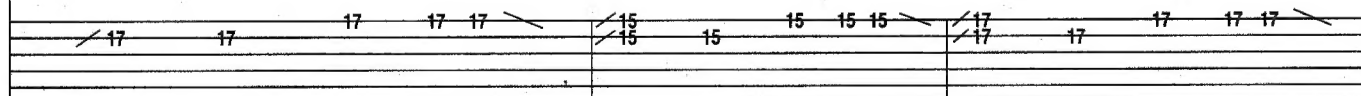
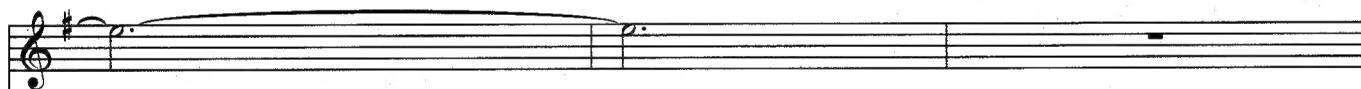


*Chord symbols represent implied harmony.

C5

A5

C5



To Coda ⊕

G5

E5

reverb off
P.M. -----

Interlude

E5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Judith

The musical score is for the piece "The Wind" by John Williams, featuring a guitar solo and piano accompaniment. The score is written for guitar and piano, with a key signature of one sharp (F#) and a 4/4 time signature.

The guitar part is written on a single staff with a treble clef. It begins with a key signature change from one sharp to one flat (Bb), indicated by a double sharp sign. The solo is marked with a "D5" (Distortion 5) effect. The guitar part consists of a series of eighth and sixteenth notes, with some measures containing triplets. The solo ends with a final chord.

The piano part is written on a grand staff (treble and bass clefs). It begins with a key signature change from one sharp to one flat (Bb), indicated by a double sharp sign. The piano part consists of a series of eighth and sixteenth notes, with some measures containing triplets. The piano part is marked with "P.M." (Piano Moderato) and "P.M." (Piano Moderato) throughout the piece.

The score is divided into three systems. The first system contains the first 15 measures of the guitar solo and the first 15 measures of the piano accompaniment. The second system contains the next 15 measures of the guitar solo and the next 15 measures of the piano accompaniment. The third system contains the final 15 measures of the guitar solo and the final 15 measures of the piano accompaniment.

D

*Gtr. 3
(dist.)

mf

**
+3

**
+3

10 12 12 12 12 10 12 (12) 10 12 10 12 12 12 12 10 12 12 12 12 12 10 12 12 12 12 12 10 12 12 12

Gtr. 2

slow & steady gliss.

12 11 9 7

Gr. 1

7
7
7
5

*w/DigiTech Whammy pedal set to harmonize one octave above.

****bend w/Whammy pedal**

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Judith

Gtrs. 2 & 3 tacet

D5 E5

D5

E5

F5

E5

D5

E5

D5

E5

D5

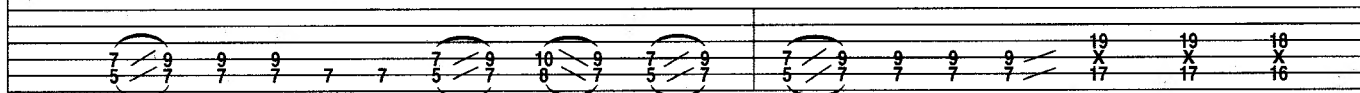
D \flat 5



Gtr. 1



P.M. ----|



D5 E5

D5

E5

F5

E5

D5

E5

D5

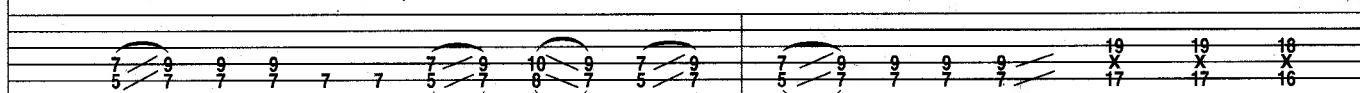
E5

D5

D \flat 5



P.M. ----|



D5 E5

D5

E5

F5

E5

D5

E5

D5

E5

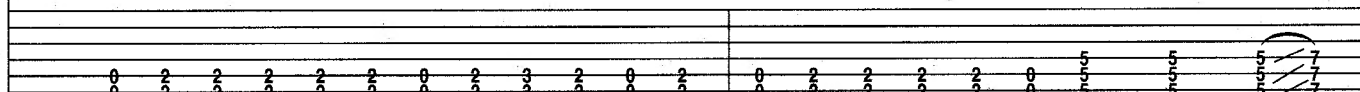
D5

G5

A5



P.M. ----|



D.S. al Coda

D5 E5

D5

E5

F5

E5

D5

E5

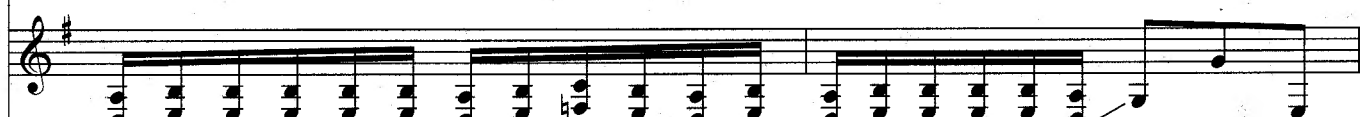
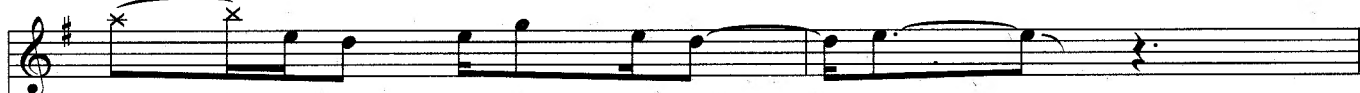
D5

E5

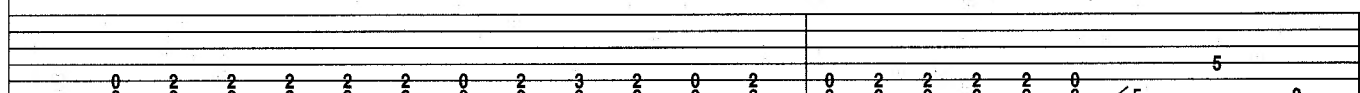
D5

G5

E5



P.M. ----|



♩ Coda

E5 C5

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with a long note on E5, followed by a series of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The system concludes with a Coda symbol.

A5 C5 A5

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with a long note on A5, followed by a series of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a melodic line with eighth and sixteenth notes. The system concludes with a Coda symbol.

Judith

C5 G5 E5

steady gliss.

* (19) 24

14 14 14 14 14 14 7 7 7 16 16 16 16 19 14 14 13
 12 12 12 12 12 12 5 5 5 14 14 14 14 17 12 12 11

*Push slide past fretboard (hypothetical fret).

C5 A5 C5

w/slide

5 17 17 17 17 17 15 15 15 15 15 17 17 17 17 17

13 13 13 13 14 9 9 12 9 12
 11 11 11 11 12 7 7 12 9 12

A5 C5 G5

The main body of the song consists of five systems of staves. The first system shows a guitar staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic and harmonic development. The third system features a guitar staff with a melodic line and a bass staff with a simple accompaniment. The fourth system includes the instruction "steady gliss." on the guitar staff. The fifth system includes the instruction "steady gliss." on the guitar staff.

Outro

N.C. 1., 2., 3. 4. Em

The outro section consists of three systems of staves. The first system shows a guitar staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melodic and harmonic development. The third system includes the instruction "w/o slide" on the guitar staff.

*w/random fdbk.

What's Between The Lines Stellar



In today's heavy music marketplace, it's clear that eclecticism rules. A brief spin of the radio dial reveals the vast number of bands specializing in their own hybrids of hip-hop, funk, jazz, reggae, and metal—all blending up such disparate styles that it seems like somebody arrives at a new flavor each week! So where does Incubus fit in? Since their formation in 1991, Incubus have pooled everything from rap, jazz, and funk to metal and classic rock influences to arrive at a unique modern-rock hybrid that often finds them mentioned in the same breath as veteran acts like 311 and Primus. Now this quintet of "20-somethings" out of Calabasas, California—Brandon Boyd (vocals), Mike Einziger (guitar), Jose Pasillas (drums), Dirk Lance (bass), D.J. Kilmore (turntables)—have a gold record on their hands in *Make Yourself*, Incubus' second full-length effort for Epic/Immortal Records (released October 26, 1999).

As a follow-up to "Pardon Me," the first single issued from *Make Yourself*, Incubus recently released "Stellar"—a cut which, according to guitarist Mike Einziger, is "one of my favorite things that I've ever written."

THE VERSES

Though he's primarily a Paul Reed Smith man, Mike Einziger whipped out a Strat for his guitar parts in "Stellar," an axe which he admittedly had to borrow for the session. "I actually don't have a Strat," Einziger confesses. "That was our engineer Elvis' Strat that I used. I think it was a '70 Strat—this real cute baby blue color. I played it on the clean parts, that real Hendrixy-type riff that I wrote."

After a brief vocal improvisation, Einziger's aforementioned "Hendrixy-type" riff enters the picture (Riff A1). Comprised of

sliding perfect 4th shapes [Fig. 1] and double-stop bends performed in the vicinity of 4th position, this four-bar figure masterfully fills in behind Brandon Boyd's verse vocal. This riff is essentially a repeating two-bar phrase; the only variation is in the arrangement of notes occurring on the 4th and 5th strings in measures 2 and 4. This single-note portion of the riff can be performed by holding down a C# power chord shape with your fret-hand's

index and ring fingers, using your middle and pinky fingers to juggle the remaining notes.

After Einziger rips through his verse riff approximately $3\frac{1}{2}$ times, he switches to a heavily distorted tone (enhanced with an octaver pedal) and aggressively grinds out D5 and B5 power chords [Fig. 2] to set up the forthcoming chorus section.

THE CHORUS

Einziger plows his way through this song's chorus section with a distorted version of the verse's single-note riff, bookended by A5 power chords [Fig. 3]. This overdriven, eight-bar passage provides a dramatic boost in dynamics, and helps push Brandon's chorus hook over the top. Einziger puts the cap on this chorus with a brief double-stop interlude performed with a clean tone.

THE INTERLUDE

After the second chorus, Brandon Boyd launches into an ad-libbed vocal reminiscent of the song's opening moments, while Einziger gently picks out an arpeggio riff in his guitar's open position. This passage, derived from Asus4, G5, E5, and G6/9 harmonies, also marks another drastic dynamic shift. Initially performed with a sparkling clean tone (with chorus effect), at riff's end (second ending), Einziger kills his chorus effect, re-engages his octaver unit, and stomps on his distortion. Talk about fancy footwork! The song's final chorus commences, piloted by Einziger and his raucous riffing until the song's concluding Asus2 chord [Fig. 4].

Fig. 1



Fig. 2

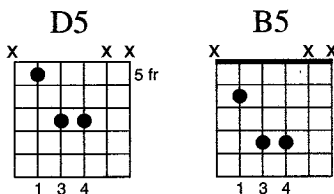


Fig. 3

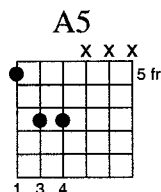
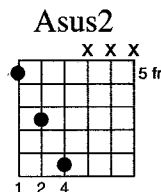


Fig. 4



STELLAR

As Recorded by Incubus
(From the Epic Recording MAKE YOURSELF)

Transcribed by Adam Perlmutter

Words and Music by Brandon Boyd, Michael Einziger,
Alex Katunich, Jose Pasillas, and Chris Kilmore

Intro
Moderate Rock ♩ = 128

Verse
N.C.

(ad lib. vocals)
(approx. 6 sec.)

Grtr. 1 (clean)

mf

Riff A1

TAB

out er space.

End Riff A1

Grtr. 1: w/Riff A1 (2 times)

We could spend the night; watch the earth

come up. I've grown tired of that

place; Won't you come with me?

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Stellar

D5

We could start a gain.

Gtr. 1
Rhy. Fill 1

f
*w/ heavy dist. & *octaver*

*Set for one octave below.

B5 **A5**

How do you do it?

End Rhy. Fill 1

Chorus
A5 **N.C.** **A5** **N.C.**

Make me feel like I do.

Riff B

A5 **N.C.** **A5**

How do you do it? It's better than I ever knew,

N.C.

oo. _____

End Riff B

mf
w/clean tone

Interlude

Asus2 A6

Asus2

Amaj7

Asus2

Verse

N.C.

2. Meet _____

me

in _____

out

er _____

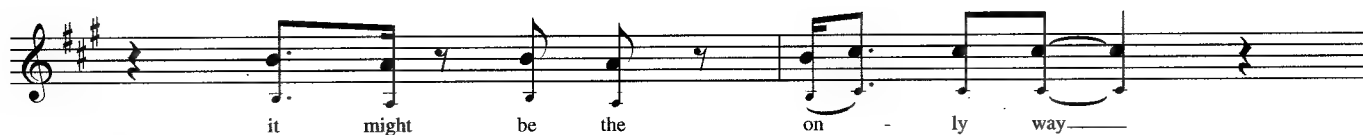
Riff A2

space. _____

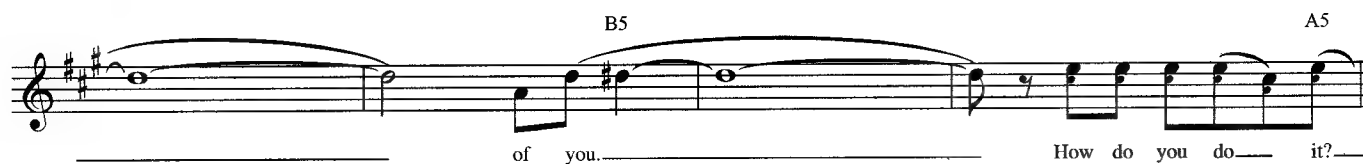
End Riff A2

Stellar

Gtr. 1: w/Riff A2 (2½ times)

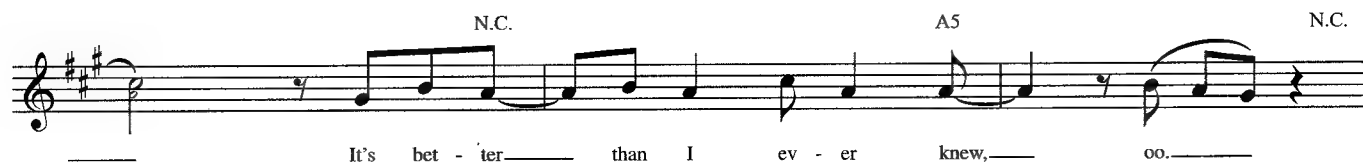
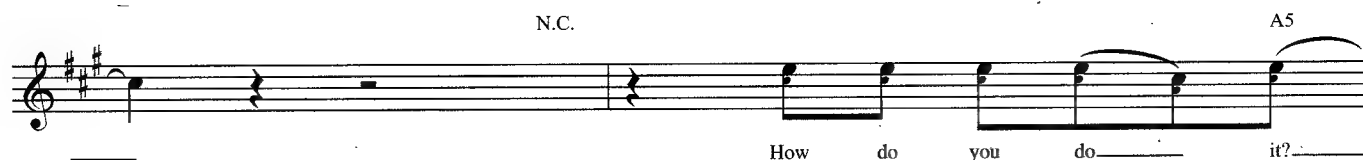


Gtr. 1: w/Rhy. Fill 1



Chorus

Gtr. 1: w/Riff B
A5



To Coda \oplus
A5

N.C.

A5

How do you do it? Make me feel

Gr. 1

4 6 6 5 6 7 7 7 7 7 4 4 6 6 7 7 6 7 5

N.C.

like I do.

(7 7 7 7 4 4 6 6 5 6 7

Interlude

w/ad lib. Voc.
Asus4

G5

mp
w/clean tone & chorus
let ring throughout

0 2 0 0 2 0 0 2 0 0 2 0 3 3 5 0

E5

1.

G \sharp 9

0 2 2 2 2 0 0 2 2 2 0 3 0 2 0

Stellar

D.S. al Coda

2. G_9^6 G_5 A_5

How do you do— it?—

**w/heavy dist. & octaver*

P.M. -----

f

**chorus off*

Θ Coda

Gtr. 1: w/Riff B

N.C. A_5 N.C.

Make me— feel— like— I do.—

A_5 N.C. A_5

How do you do— it?— Make me— feel—

N.C.

like— I— do.—

Gtr. 1

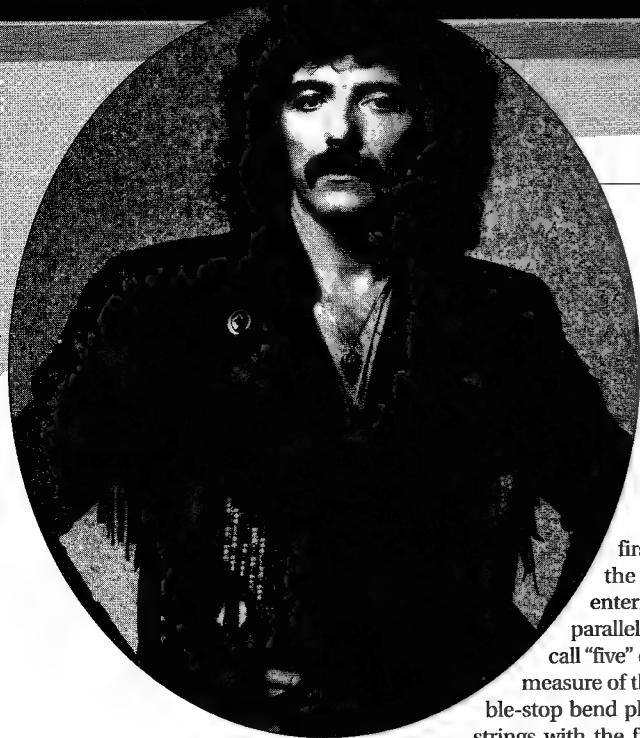
4 6 6 5 6 7 4

A_{sus2}

Yeah.—

4 6 6 5 6 7 9 5

What's Between The Lines N.I.B.



As the '60s came to a close, the era's chemically enhanced Day-Glo optimism was rapidly being washed away by darker, more addictive pharmaceuticals and a pervading sense of powerlessness against the inevitable backlash of social and political conservatism. What better soundtrack for this massive negativity than the relentless drive of heavy metal? Clapton and Hendrix had certainly planted the seeds of heavy metal's birth with their thick over-driven tone and wholesale rewriting of the blues-rock lexicon, but it took Black Sabbath's monolithic riffage, sludge-like tempos, and lyrics steeped in drugs, the occult, and mental illness to oversee heavy metal's gloaming nativity.

Their simplification and slowing down of the blues-rock vocabulary was not entirely intentional. Because of an accident that cut the tips off his fingers, guitarist Tony Iommi often tuned his guitar down a half step to reduce the string tension; the lower tuning made his mammoth riffs even heavier. His playing also relied on two-fingered and three-fingered riffs rather than full barre chords or subtle ornamentation, possibly for the same reason. Regardless of intention, Iommi's technique and approach would become the mold from which all subsequent metal bands would emerge. And "N.I.B." is a virtual catalog of Iommi's (and Black Sabbath's) creations.

THE INTRO, VERSE, INTERLUDE, AND BRIDGE

The first four notes of "N.I.B." could easily be mistaken for the opening of Cream's "Sunshine of Your Love." This four-note theme alternates with various answering phrases throughout the intro and verse, almost all of which can be played with the

first and third fingers. Note the double-tracked guitars entering at measure 5 with the parallel-5th dyads that we now call "five" chords (Fig. 1). The second measure of the verse introduces a double-stop bend played on the high E and B strings with the first and second fingers at the 7th and 8th frets, respectively. If you're tackling this technique for the first time, be sure to keep the upper note (B) stable while bending the lower note (G) slightly sharp—not quite up to G#.

The four-measure interlude, which functions as the first ending, is another two-fingered theme followed by a double-stop bend, in this case a *unison bend* to the B note on the B string. Listen to how the moving bass line creates the implied harmony of E5-D5-C5-B5. This same harmony is actually played by the guitar for the bridge (after the second verse) with a repeated C5-B5 cadence tagged on.

The third verse leads to a restatement of the interlude, and then it's off to the races with a double-tracked guitar solo.

THE SOLOS

Tony Iommi creates a dizzying hypnotism in his solo spot by recording two sepa-

rate solos that intertwine and pull apart like mating slugs. He opens with a five-note riff [Fig. 2] that recurs throughout the solo as both a melodic and rhythmic theme. Apart from this theme's F# note, the solo employs the E pentatonic minor scale (E-G-A-B-D) almost exclusively. It is to Iommi's credit that his phrasing is so well thought-out and that he can play this game of musical tag with himself. Lesser guitarists have often succumbed to the "just roll tape and I'll jam" mentality, and their aimless noodlings have been quickly forgotten.

After a fourth and fifth verse with appropriate bridges and interludes, Iommi jumps into another double-tracked solo, employing many of the same motifs as the first go-round, and re-creating the "invertebrates-in-heat" vibe with even greater fury. The two guitars lock into a three-note pull-off pattern that stretches out over three full measures, then bursts into an orgiastic frenzy of "free time" petatonica before collapsing onto a bed of ringing E5 chords. A final brief run of 12th-fret, two-fingered fury leads to an improbable, yet appropriate G# (the *major* third of E, sometimes called a Picardy third) before the band hits its final *thwack!* You can almost hear the hounds of Hades howl in appreciation. **G1**

Fig. 1

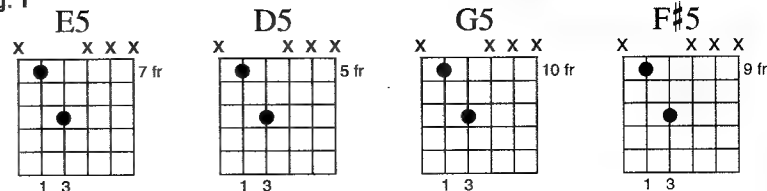


Fig. 2



N.I.B.

As Recorded by Black Sabbath
(From the Warner Bros. Recording **BLACK SABBATH**)

Transcribed by Adam Perlmutter

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Intro

Moderate Heavy Metal ♩ = 104

*Gtr. 1 (dist.) N.C.

mf

T
A
B

7 7 5 7 5 4 7 7 5 7 7 9 7 5 7 7 5 7 5 4 7 7 5 7 5 7 5 7 5

*Bass arr. for gtr.

Gtr. 1 tacet
E5 D5 E5 G5 F#5 E5 D5 E5 E5 D5 E5 G5 F#5

Oh, yeah.

Rhy. Fig. 1

Gtrs. 2 & 3 (dist.)

mf

10 8 9 9 7 5 9 12 11 10 9 9 9 7 5 9 9 7 5 9 12 11 10 9

Verse

E5 D5 E5

E5 D5 E5

G5 F#5

E5 D5 E5

1. Some peo - ple say my love can - not be true.
2., 4. Fol - low me now, and you will not re - gret
3. Now I have you with me, un - der my pow-er.

End Rhy. Fig. 1

Rhy. Fig. 2

1/4 1/4

7 7 5 7 7 (9) 9 9 7 5 9 12 11 10 9 9 9 7 5 9

D5 E5 G5 F#5 E5 D5 E5 D5 E5 G5 F#5

Please be - lieve me, my love, and I'll show you. I will give you those things
 liv - ing the life you lead be - fore we met. You are the first to have
 Our love grows strong - er now with ev - 'ry hour. Look in - to my eyes, you'll

tr

tr

9 9 7 9 12 11 9 9 7 9 7 7 (9) 9 9 7 9 12 11
 7 7 5 7 10 9 7 7 5 7 7 7 7 7 5 7 10 9

E5 D5 E5 D5 E5 G5 F#5 E5 D5 E5

you thought un - real. The sun, the moon, the stars all bear my seal.
 this love of mine, for - ev - er with me, 'til the end of time.
 see who I am. My name is Lu - ci - fer, please take my hand.

End Rhy. Fig. 2

1/4 1/4

9 9 7 9 9 9 7 9 12 11 9 9 9 7 9
 7 7 5 7 7 7 5 7 10 9 7 7 5 7

1. **Interlude**
 *E5 D5 C5

5 7 5 7 7 5 7 7 5 7 5 7 7 5 7 7 5 7 7 5 7 7

*Chord symbols reflect implied harmony.

2. **Bridge**
 B5 E5 D5

Your love for me has just

7 7 7 (7) 9 9 7 5
 10 10 10 7 7 5 5

N.I.B.

C5 B5 E5

got to be real, — be - fore you know —

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'got to be real, — be - fore you know —'. Above the staff are chord markings C5, B5, and E5. The middle staff is a guitar line in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef. The system ends with a double bar line.

D5 C5 B5 C5

— the way — I'm go - in' to feel. — I'm go - in' to

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics '— the way — I'm go - in' to feel. — I'm go - in' to'. Above the staff are chord markings D5, C5, B5, and C5. The middle staff is a guitar line in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef. The system ends with a double bar line.

B5 C5 B5

feel, — I'm go - in' to feel. —

1st time: D.S. al Coda 1 (take 1st ending)
2nd time: To Coda 2

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It contains the lyrics 'feel, — I'm go - in' to feel. —'. Above the staff are chord markings B5, C5, and B5. The middle staff is a guitar line in treble clef with a key signature of one sharp. The bottom staff is a bass line in bass clef. The system ends with a double bar line.

Coda 1

Guitar Solo

E5 D5 C5

The guitar solo for Coda 1 is written on a single staff in treble clef with a key signature of one sharp. It starts with a chord marking E5, followed by a triplet of eighth notes (5, 4, 5) and a quarter note (7). This is followed by another triplet of eighth notes (5, 4, 5) and a quarter note (7). The solo continues with a quarter note (4), a half note (5), a quarter note (7), a quarter note (4), a quarter note (7), a quarter note (7), a quarter note (7), a quarter note (9), a quarter note (9), a quarter note (9), and a quarter note (9). The solo ends with a double bar line.

Gtr. 2

B5 E5 D5

Gtr. 3

C5 B5 E5

Gtrs. 2 & 3

D5 C5 B5

E5 **D5**

Gr. 2 *8va*

Gr. 3 *8va*

C5 **B5** *D.S. al Coda 2 (take 2nd ending)*

8va

⊕ Coda 2

Interlude

Gtrs. 2 & 3: w/Rhy. Fig. 1

E5 D5 E5 G5 F#5 E5 D5 E5 D5 E5 G5 F#5

Oh, yeah.

Verse

Gtrs. 2 & 3: w/Rhy. Fig. 2

E5 D5 E5 E5 D5 E5 G5 F#5 E5 D5 E5

5. Now I have you with me, un - der my pow-er.

D5 E5 G5 F#5 E5 D5 E5 D5 E5 G5 F#5

Our love grows strong - er now, with ev - 'ry hour. Look in - to my eyes, you'll

E5 D5 E5 D5 E5 G5 F#5 E5 D5 E5

see who I am. My name is Lu - ci - fer, please take my hand.

Outro - Guitar Solo

E5 D5 C5

Gtrs. 2 & 3

see who I am. My name is Lu - ci - fer, please take my hand.

B5 E5

see who I am. My name is Lu - ci - fer, please take my hand.

D5 C5 B5

see who I am. My name is Lu - ci - fer, please take my hand.

E5 **D5** **C5**

Gtr. 2

Gtr. 3

B5 **E5** **D5**

8va

C5 **B5**

8va

E5
8va

Gtrs. 2 & 3

Free time

B5
8va

Gtr. 2

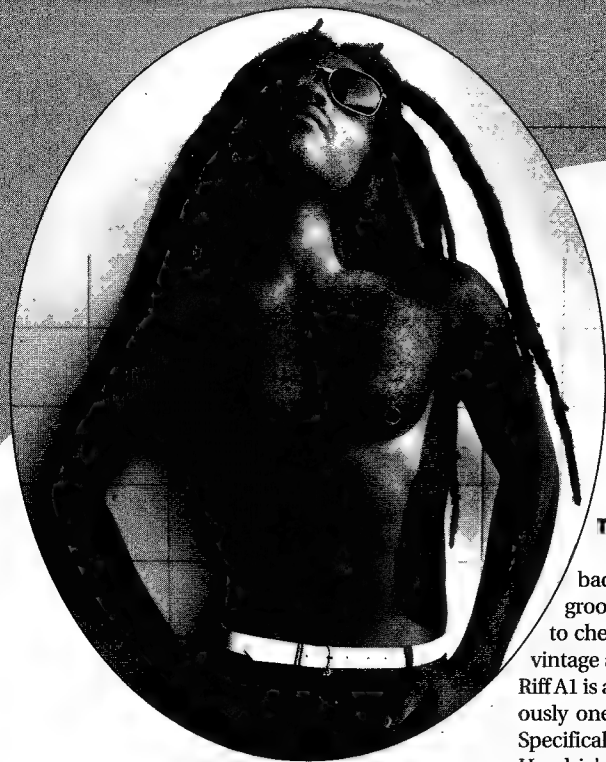
8va

Gtr. 3

E5
loco

8va - 7
loco

What's Between The Lines Are You Gonna Go My Way



As a singer/songwriter/multi-instrumentalist/arranger/producer, the erstwhile "Romeo Blue" is a mad-talented musician. Lenny Kravitz's retro amalgam of psychedelic rock, funk, and soul was initially dismissed as derivative, but by his third album, *Are You Gonna Go My Way* (Virgin, 1993), Kravitz achieved widespread acclaim and commercial success; critics considered his stylistic synthesis to be successful. For the disc's title track, a rad rock jam, Kravitz won an MTV video award and also received Grammy nominations (Best Rock Song and Best Rock Vocal Performance). In concert, the anthem *Are You Gonna Go My Way* continues to incite audience members to frenzied dancing.

THE INTRO AND VERSES

The intro commences with the bad-ass Riff A1, played by Kravitz's groovy guitarist, Craig Ross. (Be sure to check out his awesome collection of vintage axes, as seen in the CD's booklet.) Riff A1 is all about some Jimi Hendrix, obviously one of Kravitz's primary influences. Specifically, it's similar to the main riff of Hendrix's "Voodoo Child (Slight Return)"; both riffs are based on the E minor pentatonic scale in open position.

The double stops at the end of Riff A1 imply an E7#9 chord, a jazzy harmony that Hendrix featured in such songs as "Purple Haze" and "Crosstown Traffic." After Riff A1 is played twice, Gtr. 2 (overdubbed by Ross) enters. Though not note-for-note, this riff basically serves to double Riff A1 at the octave and is also derived from the E minor pentatonic scale, this time at the 12th fret.

During the verse's first eight measures, Gtr. 2 tacets while Gtr. 1 plays Riff B, which is actually the first half of Riff A1. In measure 9 of the verse, the riffs are transposed to G minor pentatonic, providing an interesting harmonic twist. In measure 12,

super-cool syncopated 16th-note fills lead to the E minor pentatonic sound of measure 13, where Gtr. 1 resumes with Riff B and Gtr. 2 tacets.

THE CHORUS

The chords of the chorus [Fig. 1] provide an effective contrast to the riff-based, (almost) harmonically static intro and verse. A less-is-more approach is featured, with the electric bass filling out the roots for the first two chords. Note the smooth half-step movement from the bass' G to F#. Also note that the A major guitar chord and the F# bass note actually form an F#m7 chord, as A, C#, and E are the top three notes of the latter chord. In the transcription, the chord is expressed as A/F#, though, as the guitarist was probably thinking A major, rather than F#m7. The E, D, and G chords are implied through double stops comprised of roots and 3rds. These dyads lend a nice contrast to the ringing, three-note G6 and A/F# chords.

THE SOLO

Supporting the guitar solo is a limber, more active bass line and a chord progression (E-D-A-D-A) similar to that found in Led Zeppelin's "Ramble On." Beginning in 12th position, the solo (Gtr. 2) is ultimately a classic E minor pentatonic workout—measures 4 (beat 3) through 6 feature a brief diversion to the E major pentatonic scale [Fig. 2]. These licks provide a smooth connection to a higher-position E minor pentatonic phrase based on the "Albert King box" [Fig. 3]. After some wide, screamin' bends, Ross slides back to the 12th-position E minor pentatonic scale (measure 11, beat 4), where he wraps things up with a burnin' 16th-note phrase reminiscent of Jimmy Page at his toe-curling best. At the end of the solo, Gtr. 1 plays a short chromatic fill that neatly mirrors the melodic material the bass line featured during the guitar solo. The fill leads to an interlude, which is basically a recapitulation of the intro. **G**

Fig. 1 Chorus Chords

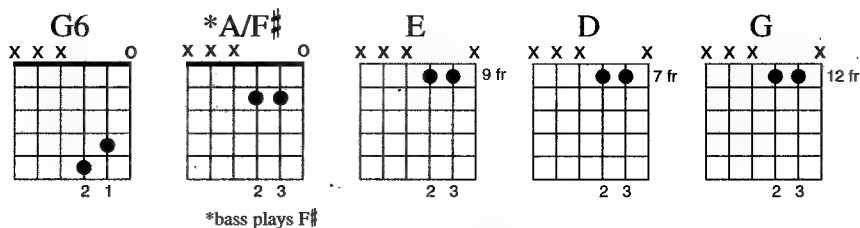


Fig. 2

E Major Pentatonic

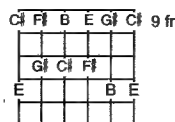
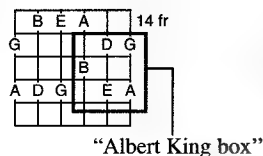


Fig. 3

E Minor Pentatonic



ARE YOU GONNA GO MY WAY

As Recorded by Lenny Kravitz

(From the Virgin Recording ARE YOU GONNA GO MY WAY)

Transcribed by Jeff Jacobson

Words by Lenny Kravitz

Music by Lenny Kravitz and Craig Ross

Intro

Moderate Rock ♩ = 128

*E

Gtr. 1 (dist.)

Riff A1

End Riff A1

*Chord symbols reflect implied harmony.

Gtr. 1: w/Riff A1 (6 times)

Gtr. 2 (dist.)

Play 9 times

Riff A2

Verse

Gtr. 2 tacet

E

1. I was born — long a - go.
2. I don't know why — we al - ways cry.

Gtr. 1: w/Riff B (3 times)

I'm the cho - sen, I'm the one. I have come —
This we must leave and get un - done. We must en - gage —

to save the day. And I won't leave un - til I'm done.
and re - ar - range and turn this plan - et back to one.

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Are You Gonna Go My Way

G

So So that's why you got to try. tell me why we got to die

Gtr. 2

Gtr. 1

*T = Thumb on 6th str.

2nd time, Gtr. 2: w/Fill 1

You got to breathe and have some fun. and kill each oth - er have one by one.

Fill 1

Gtr. 2

17 17 16 16 X 15 X 14 16 16 16 16

Are You Gonna Go My Way

Gtr. 1: w/Riff B (2 times)

Gtr. 2 tacet

E

Though I'm not paid, We've got to hug I play this game. and rub - a - dub. And I won't stop un - til I'm We got to dance and be in

Chorus

G6

**A/F#

done. } love. } Spoken: But what I really want to know is...

*Gtrs. 1 & 2

done. } love. } Spoken: But what I really want to know is...

*Two gtrs. arranged for one.

**bass plays F#

E

D

E

G

E

Are you gon - na go my way?

1.

Interlude

Gtr. 1: w/Riff A1 (4 times)

Gtr. 2: w/Riff A2 (3 times)

Gtr. 2 tacet

E

G6

A/F#

2

6

And I got to, got to know, - yeah.

Are You Gonna Go My Way

[illegible]

Gr. 2

E D

6

15 12 15 12 14 15 12 14 14 (14) 12 14 12 (12) (12)

Gtr. 1

The image shows the first staff of music for Guitar 1, which is in the key of D major (indicated by two sharps: F# and C#). The staff contains three measures of music. The first measure has a whole note chord of D major (D, F#, A) and a half note chord of D major (D, F#, A). The second measure has a whole note chord of D major (D, F#, A) and a half note chord of D major (D, F#, A). The third measure has a whole note chord of D major (D, F#, A) and a half note chord of D major (D, F#, A). Below the staff is a fretboard diagram for the first three measures. The first measure shows the open strings (D, F#, A) and the second measure shows the first fret (D, F#, A). The third measure shows the first fret (D, F#, A) and the second fret (D, F#, A). The fretboard diagram is a simplified representation of the guitar neck, with the first three frets shown. The strings are labeled 1 through 6 from left to right. The first measure shows the open strings (D, F#, A) and the second measure shows the first fret (D, F#, A). The third measure shows the first fret (D, F#, A) and the second fret (D, F#, A). The fretboard diagram is a simplified representation of the guitar neck, with the first three frets shown. The strings are labeled 1 through 6 from left to right.

Are You Gonna Go My Way

Interlude

Gtr. 1: w/Riff B (4 times)
Gtr. 2: w/Fill 2 (6 times)

Gtr. 2: w/Riff A2

Outro - Chorus

Gtr. 2 tacet

Gtr. 1

G6

*A/F#

E

6

2

*bass plays F#

G6

A/F#

E D E

Are you gon-na go my

Gtrs. 1 & 2

G E

Gtr. 2 tacet

G6

A/F#

way?

Spoken: 'Cause, baby, I got to know. Yeah.

Gtr. 1

*toggle switch-----4

*With one vol. knob set to zero, flick switch back and forth.

Fill 2

Gtr. 2

1

14

(14) 12 14 14 12 14



What's Between The Lines Confirmation

On a spring evening in 1936, a teenaged saxophonist jumped into a raging Kansas City jam session. His soloing was unsuccessful; within several minutes, the drummer removed a cymbal from its stand and hurled it near the aspiring jazzer. The club filled with derisive laughter and the young saxophonist departed, determined to return and show everyone up. He inarguably succeeded, for today alto saxophonist Charlie "Bird" Parker is regarded as one of the most significant figures in the history of jazz.

In New York during the early 1940s, Parker and his fellow modernists, including trumpeter Dizzy Gillespie, pianist Thelonious Monk, and drummer Kenny Clarke, developed a radical jazz style while jamming after hours. Their new language was deliberately designed to intimidate inferior instrumentalists who couldn't hang with the advanced harmonies, heightened rhythmic interplay, and furious tempos that characterized what was to become known as "bebop." Once considered revolutionary, bebop now represents

the common practice of jazz. For the serious jazz student, a mastery of the idiom is compulsory.

The following transcription of Charlie Parker's "Confirmation" serves as an excellent introduction to Charlie Parker and bebop for the aspiring guitarist. Bear in mind that the transcription is only a road map. To fully experience the journey, listen carefully to the recording and strive to make your axe sound as similar as possible to Parker's horn in every detail. By emulating the phrasings and articulations of horn players and vocalists, your musicianship can be greatly enhanced.

THE FORM

Bebop compositions are often based on traditional popular song forms: either the 12-bar blues form or the 32-bar pop song form. "Confirmation" follows the latter. The melody (or "head," as jazzers like to call it) is stated once in its entirety (rehearsal letter B), then Parker solos over the 32-bar pattern (or chorus) twice through. After piano, bass, and drum solos, the head appears in a truncated form (rehearsal letter H); the first two eight-bar sections have been omitted.

THE MELODIC MATERIALS

One common bebop strategy was to

superimpose remotely related scales against the original chords. For example, in the sixth measure of Parker's solo (six measures after rehearsal letter B), most of a B \flat diminished scale is pitted against A7 and D7 chords, implying an A13 \flat 9 and a D7 \flat 9 with a chromatic major 7th thrown in for good measure. One possible fingering of a B \flat diminished scale can be found in Fig. 1.

Prior to bebop, jazz musicians generally regarded the b5th (or #11th) as a colorful, if somewhat dissonant, interval. Beboppers, though, considered the sonority so cool that they built entire phrases and chord substitutions upon it, a move now commonly identified as a "tritone substitution." Parker employs this concept in measure 7 of his solo (seven measures after rehearsal letter B) where, against a G7 chord, the second and third beats contain a third-inversion D \flat 7 \flat 5 arpeggio, enharmonically notated as B-D \flat -F-A.

A cool chromatic move of Parker's involves preceding a targeted note with half-step pitches on either side, as seen in the 29th measure of the first chorus. The D \flat and B9 (beat 2) are the upper and lower neighbors of the subsequent C (beat 3). Passing tones are another prominent feature of bebop and the bebop scale [Fig. 2] plays a major role with its \flat 7th passing tone (1-2-3-4-5-6- \flat 7-7). An example

of this scale can be found in the final Gm7-C7-Fmaj7 cadence of the first 32-bar cycle of the solo.

The ii-V-I progression is a building block of innumerable jazz and pop standards, including "Confirmation." Fig. 3 demonstrates a major ii-V-I lick of Parker's found in the second half of his solo; points of melodic interest have been noted. "Confirmation" also contains the minor ii-V-I progression of Em7 \flat 5-A7-Dm7. Try selecting several of these ii-V-I licks and learn them in all 12 keys. **GI**

Fig. 1

B \flat Diminished Scale

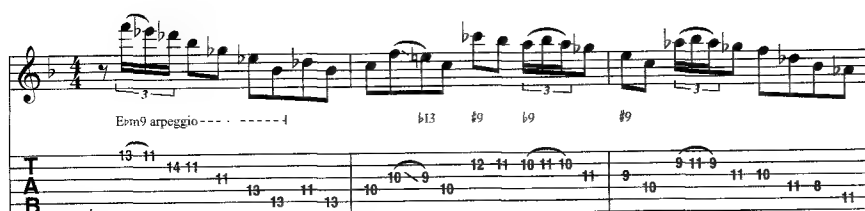
D \flat	F \sharp	E	D \flat	9 fr
G	C	A		
E \flat	D \flat	F \sharp	B \flat	E \flat
E	A	G	E	
B \flat	E \flat	C		

Fig. 2

C Bebop Scale

C	F	B \flat			8 fr
	B	E			
D	G	C	F	A	D
			B \flat		
E	A	D	G	B	E
			C	F	

Fig. 3



CONFIRMATION

As Recorded by Charlie Parker

(From the Verve Recording CONFIRMATION: BEST OF THE VERVE YEARS)

Transcribed by Adam Perlmutter

Written by Charlie Parker

A Intro

Medium Bebop ♩ = 200

(piano & hi-hat)

*Gm7

C7

**Gtr. 1

B Melody

mf

T
A
B

*Chord symbols reflect basic harmony.
**Alto saxophone arranged for guitar.

Dm7 G7 Cm7 F7 Bb7

10 10 12 11 10 11 10 12 10 11 12 11 9 11 9 10 11 9

A7 D7 G7 Gm7 C7

13 11 13 11 12 11 10 10 11 12 10 12 10 9 10 12 9 11

Fmaj7 Em7b5 A7 Dm7 G7

10 10 11 10 13 12 10 10 12 13 11 12 10 10

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Confirmation

Cm7 F7 Bb7 A7 D7

Gm7 C7 Fmaj7 Cm7

F7 Bbmaj7

Ebm7 Ab7 Dbmaj7

Gm7 C7 Fmaj7 Em7b5 A7

Confirmation

Dm7 G7 Cm7 F7 Bb7

(12) 10 10 12 11 10 11 10 12 10 10 11 12 11 9 11 10 11 9

A7 D7 Gm7 C7 Fmaj7

13 11 13 11 13 10 11 12 10 10 10 13 14 10 10 9 9 12

C Saxophone Solo (1st Chorus)

Fmaj7 Em7b5 A7 Dm7 G7

10 13 12 11 10 13 12 11 14 12 11 12 13 14 10 12

Cm7 F7 Bb7 A7 D7

10 13 12 11 9 10 13 11 10 13 11 13 11 10 12 10 11 10 12 11 12 10 13 10 11

G7 Gm7 C7 Fmaj7

12 10 9 11 10 10 12 13 10 12 12 13 12 10 8 9 10 7 9 10

Confirmation

Em7b5 A7 Dm7 G7

3

Cm7 F7 Bb7 A7 D7

Gm7 C7 Fmaj7 Cm7

3

F7 Bbmaj7

3

Ebm7 Ab7 Dbmaj7

3

Confirmation

Gm7 C7 Fmaj7 Em7b5 A7

Dm7 G7 Cm7 F7 Bb7

A7 D7 Gm7 C7 Fmaj7

D Saxophone Solo (2nd Chorus)

Fmaj7 Em7b5 A7 Dm7 G7

Cm7 F7 Bb7 A7 D7

Confirmation

G7 Gm7 C7 Fmaj7

(14) 13 12 11 13 11 9 10 9 8 11 12 8 12 8 10 12 8 10 12 10

Em7b5 A7 Dm7 G7 Cm7 F7

11 10 12 10 9 12 11 12 9 11 12 9 10 10 13 12 11 10 9 13 12

Bb7 A7 D7 Gm7 C7

11 10 13 10 11 10 10 11 10 12 11 10 13 10 11 12 13 10 12 9 9 10

Fmaj7 Cm7 F7

8 10 11 8 8 10 11 10 13 11 12 10 11 13 11 14 13 11 10 13

Bbmaj7 Ebm7

11 10 13 10 11 12 13 10 12 10 13 11 14 11 11 13 13 11 13

Confirmation

Ab7 Dbmaj7 Gm7 C7

Fmaj7 Ebm7b5 A7 Dm7 G7

Cm7 F7 Bb7 A7 D7

Gm7 C7 Fmaj7 Fmaj7 **E** Piano Solo

F Bass Solo **G** Drum Solo Fmaj7

[H] Outro-Melody

Cm7 F7 Bbmaj7

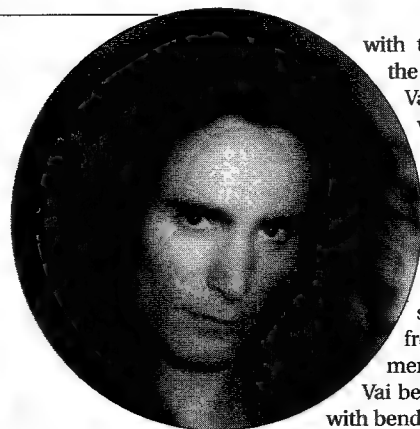
Ebm7 Ab7

Dbmaj7 Gm7 C7 Fmaj7

Em7b5 A7 Dm7 G7 Cm7 F7

Bb7 A7 D7 Gm7 C7 Gbmaj7 Fmaj7

What's Between The Lines For the Love of God



When Steve Vai's stunning solo effort *Passion and Warfare* came out 10 years ago, it was instantly praised for the artistic depth it demonstrated, Vai's devastating chops, and top-notch production value. Today, the album is heralded as a landmark achievement in the genre of instrumental rock guitar.

"For the Love of God" was the last track recorded for *Passion and Warfare*. In fact, the song was recorded after Vai had finished mixing all the other tracks on the album—he hadn't touched a guitar in nearly two months! To make matters even more intense, Vai had three days to pull it off, the first of which was spent trying to get his chops back up to snuff. In preparation for the recording, Vai fasted for four days, drinking only water and juice. When he was primed and ready, Steve Vai turned all the lights out in his studio and did it in one take.

THE INSTRUMENTAL THEMES

For all of his melodic parts on "For the

Love of God," Steve Vai used his black Ibanez seven-string through a Marshall, with a touch of compression from a Urei compressor. He also had a wah-wah pedal at the ready. Two distinct instrumental themes drive this track, leading up to Vai's breathtaking solo at this song's approximate midpoint.

The opening theme spans 16 bars and is stated over an arpeggiated progression, alternating an Em(add9) chord with several other colorful voicings—Fmaj7#11, Am(add9), and Cmaj7 (Fig. 1). Vai performed this accompaniment passage (Riff A) on a Coral Electric Sitar—an instrument featuring a special bridge that contacts the strings in such a way that it produces the nasal "buzz" of a real sitar. (Note: This part is arranged for performance on a standard six-string electric—or the top six strings of a seven-string—with a clean tone.) Though this section's progression blurs the line between E Aeolian (E-F#-G-A-B-C-D) and E Phrygian (E-F-G-A-B-C-D), the melody revolves strictly around the E minor pentatonic scale,

with the occasional inclusion of the 9th, F# (11th fret, 3rd string).

Vai plays this melody in the vicinity of 12th position and uses frethand slides along the 2nd and 3rd strings to access notes just beyond its borders (Fig. 2).

At its initial performance, Vai plays this song's signature theme in a manner free of melodic embellishment. However, at its repetition, Vai begins to dress up his phrases with bends, vibrato, and pick harmonics, often subtly using his vibrato bar to dip in and out of selected notes.

After two statements of the above-described melody, a new chord progression is established, spawning a new theme. Over a G-Fmaj7sus2-Em-Dsus2 progression (Fig. 3), Vai uses a smattering of legato techniques to sculpt his phrases, primarily using slides to access different notes along a single string. A heavily bend-inflected reprisal of the opening theme is then stated, setting up the forthcoming guitar solo.

THE SOLO

Virtually every rock-guitar technique in the book bubbles to the surface during this solo! Though Vai begins this lengthy lead by bending to the same note that kicks off the song's primary theme (performed an octave higher), this soon gives way to an avalanche of Vai's tasty trademarks—everything from screaming compound bends (i.e., bends over one whole step) to gurgling tremolo bar pulsations.

After an ascending, tremolo-picked run, Vai activates his wah-wah pedal and let's 'er rip, unleashing a lick that capitalizes on the unison pitches that occur on neighboring strings—a feat accomplished only with a wide frethand stretch. At this point—over an Em(add9) chord—Vai's index finger hovers over the 14th fret of the high E string, while using his pinky to fiercely hammer-on/pull-off at the 19th fret. This terrifying approach is then modified slightly (i.e., moved to different positions) to fit over the forthcoming chords, culminating with a fierce barrage of tremolo bar flutters.

In the final moments of his solo, Vai delivers the *coup de grace*. He quotes a phrase reminiscent of Rimsky Korsakov's "Flight of the Bumblebee," unloads a handful of unpredictable arpeggios, and puts shredders to shame with a blistering, alternate-picked run. This sets up the final statement of the main theme, which Vai performs an octave higher. **G**

Fig. 1

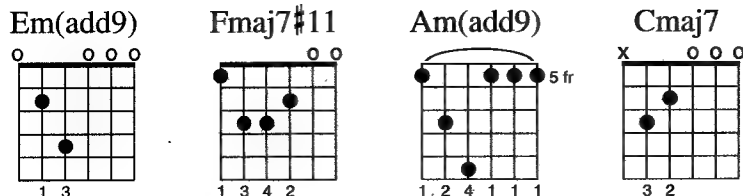


Fig. 2 E Minor Pentatonic (7-String)

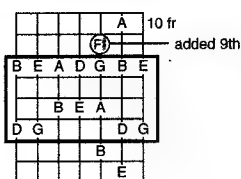
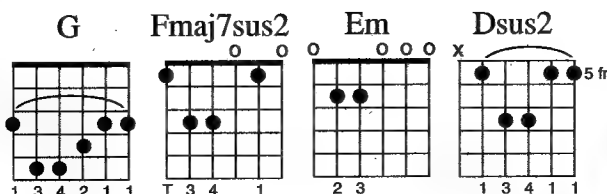


Fig. 3



FOR THE LOVE OF GOD

As Recorded by Steve Vai
(From the Relativity Recording **PASSION AND WARFARE**)

Transcribed by Adam Perlmutter

Written by Steve Vai

A Melody

Moderately slow Rock ♩ = 98

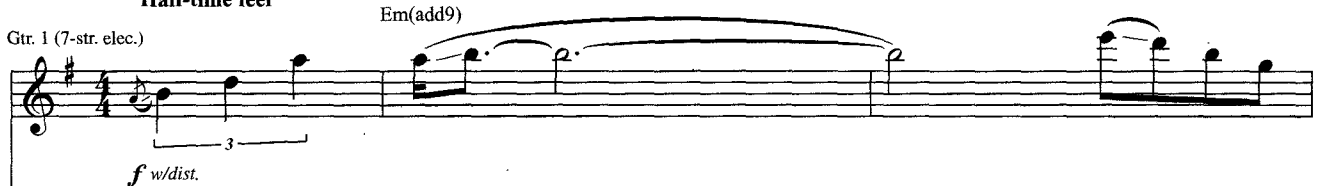
Half-time feel

Gtr. 1 (7-str. elec.)

Em(add9)

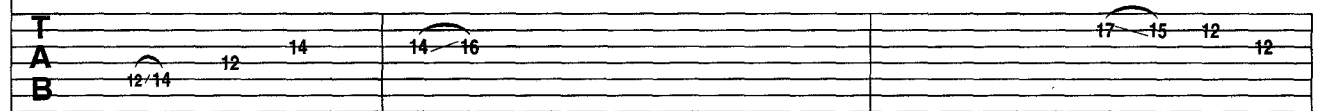
f w/dist.

3



TAB

12 14 12 14 14 16 17 15 12 12



Gtr. 2 (elec. sitar)

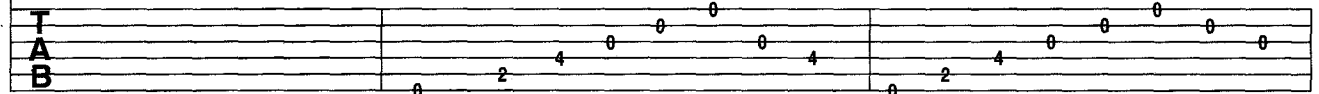
Riff A

mp w/clean tone let ring throughout



TAB

0 2 4 0 0 0 0 4 0 2 4 0 0 0 0 0



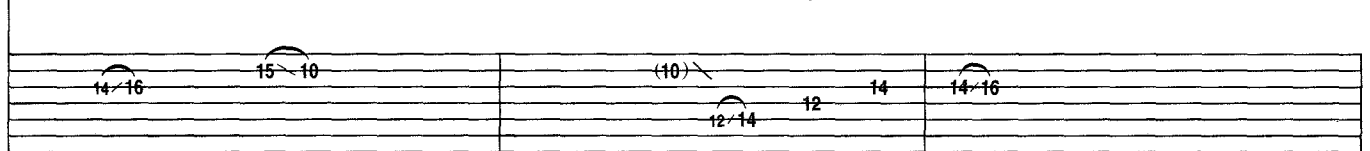
Fmaj7#11

Em(add9)

3



14 16 15 10 (10) 12 14 14 16 12 14



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For the Love of God

Am(add9)

Em(add9) Cmaj7

Fmaj7#11 Em(add9)

End Riff A

For the Love of God

Gtr. 2: w/Riff A
Em(add9)

Fmaj7#11

Gtr. 1

Em(add9)

Am(add9)

Em(add9)
8va

loco

Cmaj7

Fmaj7#11

8va

8va

Em(add9)

loco

For the Love of God

Gtr. 1

G

Fmaj7sus2

w/bar -----|

Gtr. 2 **Riff B**

Em

T

Dsus2

D

G

w/bar

1

-1½

The score is written for two guitars. Gtr. 1 features a G major chord and an Fmaj7sus2 chord. Gtr. 2 features a Dsus2 chord and a D major chord. The score includes various guitar techniques such as bends, vibrato, and a thumb-on-6th-string technique. The key signature is one sharp (F#).

For the Love of God

Fmaj7sus2

w/bar

Em

tr

tr

Dsus2

8va

loco

*w/bar

taut

End Riff B

For the Love of God

Gtr. 2: w/Riff A

Em(add9)

8va -

loco

Fmaj7#11

Gtr. 1

P.H. -

w/bar
grad. dive

Em(add9)

w/bar

hold bend

Am(add9)

Em(add9)

w/bar

Cmaj7

Fmaj7#11

8va - 7

loco

P.H.

For the Love of God

Em(add9)

B **Guitar Solo**
Gtr. 2: w/Riff A (2 times)
Em(add9)
8va

Fmaj7#11

Em(add9)

8va

loco

Am(add9)

Em(add9)

8va

w/bar

P.S.

Cmaj7

8va

w/bar

P.M.

For the Love of God

Fmaj7#11

8va-----

loco

Em(add9)

8va-----

w/bar

15 16 14 12 16 14 14 12 14 12 14 12 15 12 14 12 15 12 14 15 17

Em(add9)

8va-----

w/wah-wah

19 22 24 24 24 14 19 14 14 14 19 14 19 14 19 19 15 19 15 14 15 14 19 14 14 14 19 14 14 14 19 14 14 19 15 19 15

8va-----

3

14 19 14 19 14 14 19 14 14 14 19 14 17 15 17 14 19 14 17 15 17 19 14 17 15 17

Fmaj7#11

8va-----

13 17 13 17 13 19 13 17 13 17 13 19 13 17 13 17 13 19 13 17 13 19 13 17

8va-----

13 19 13 17 13 17 13 13 17 13 19 13 17 13 17 13 19 13 17 13 16 16 17 13 19 0

For the Love of God

[illegible]

8va

22 17 20 17 20 17 19 17 20 17 20 17 12 15 12 15 12 14 12 14 12 14 12 14 12 15 12 19 17

Em(add9)
8va - loco

3 3 3 6

22 16 12 15 12 14 12 14 15 12 14 12 14 12 14 12 10 12 10 (10)

For the Love of God

Cmaj7

12 13 12 15 12 15 14 15 12 14 12 15 12 15 14 12 14 15 12 14 12

15 12 15 12 13 12 15 12 14 (14) 15 12 14 12 15 12 15 14 (14) 12 15 13 12 15 12 15 14

Fmaj7#11

12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15

14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15

Em(add9)

14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15

For the Love of God

Gtr. 2: w/Riff B
G

15 P.S.

Fmaj7sus2

Em

Dsus2

8va

D

G

8va loco grad. bend

For the Love of God

Fmaj7sus2

Dsus2

Gtr. 2: w/Riff A

Em(add9)

8va

For the Love of God

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a half note G4 (labeled "8va" for an octave higher), followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a half note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The melody concludes with a half note A5, a quarter note B5, and a quarter note C6. The melody is marked with a "w/bar" (with bar) and a "3" (triple). The accompaniment is written on a grand staff (treble and bass clefs). The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The bass line continues with a half note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The bass line concludes with a half note A3, a quarter note B3, and a quarter note C4. The accompaniment is marked with a "w/bar" (with bar) and a "3" (triple). The system is labeled with the chord "Fmaj7#11" and "Em(add9)".

8va

Am(add9)

let ring

hold bend

w/bar +1

w/bar +1

(17) 22 (22) (22) 19 20 22 22 22 (22) (22) 22 22 -2 1/2

Em(add9) Cmaj7

8va -----

1 3 w/bar 3

15 12 14 15 22 22 22 22 (22) 19 20 17 17 22 17

-1/2

8va-----Fmaj7#11 -1/2

w/bar

+1 +1 +1½

17 (17) (17) 17 17

w/wah-wah

15 (17) 12 (15) 12 (15) 15 (17) 15 (17) 17 (19) 19 (22) 22 (24)

Em(add9)
8va

22 22 22 22 17 17 19 19 15 15 17 17 14 14 15 15 12 12 14 14 10 10 12 12 9 9 10 10

For the Love of God

C

Outro

Gtr. 2 tacet

Em(add9)

8va



by Dale Turner

What's Between The Lines Broken Home

Papa Roach guitarist Jerry Horton has a lot to smile about these days: He has a chart-topping single in "Last Resort," a successful major-label debut disc in *Infest*, and he's currently on the road with the biggest names in the business. But being in a band that seemingly came out of nowhere to capture modern rock's elusive crown also makes you an easy target for cynics. "I've noticed that a lot of people think that we're a**holes, and they kinda want us to be so that they can say that we are." Why? "Probably because of all the exposure we've been getting, as far as radio and MTV and all that. People think that automatically we have the attitude that goes along with it. But when they meet us and they find out we're not a**holes, then they're like, 'Dammit! We're just lucky, that's what I think.'"

In addition to guitarist Jerry Horton, "P-Roach" (as they are referred to by their fans), includes Coby Dick (vocals), Tobin Esperance (bass), and Dave Buckner (drums). On the heels of "Last Resort," the first single off *Infest*, the quartet have released their second successful single, "Broken Home"—a track that

depicts the subject of divorce.

THE TUNING

When he laid down his guitar tracks for "Broken Home," guitarist Jerry Horton dropped the pitch of his guitar's sixth string one whole step from E to D. After playing your low E string's 12th fret harmonic, lower its pitch until it matches the sound of your open 4th string.

THE INTRO AND CHORUSES

This song's signature riff revolves around an F#5 power chord, which guitarist Jerry Horton permutes by varying the notes played along his 4th string. These variations create chord names like F#sus2 and F#m [Fig. 1A], and each of them is preceded by a quick smacking of the bottom three strings, implying D5 [Fig. 1B]. Notice that each of the fretted shapes in this figure is played staccato, followed by a series of delay repeats. To emulate Horton's approach, set your delay at roughly 330 milliseconds, and tweak the unit's feedback knob to a setting that provides three "echo" repeats. Since only the

fretted chords receive this treatment (i.e., F#5, F#sus2, and F#m), you'll also need to manually kick the delay in and out with a footswitch, disengaging it when you hit the open strings (D5). If you don't have access to a delay, but have a guitar with a pickup selector switch and volume controls for each pickup (e.g., a Gibson Les Paul), immediately after you strike a fretted chord, try manipulating your guitar's toggle switch to the same rhythm Horton creates with his delay. Otherwise—if you're delay deprived *and* don't have access to a guitar with a toggle switch—feel free to just strum the chords in staccato fashion.

Horton punctuates this song's first chorus with a riff structured from power chords featuring the 5th-in-the-bass. This practice is commonplace among heavy bands that play in standard tuning, but fairly rare in the Drop D community. In this Riff (Rhy. Fig. 2), after Horton bangs out an F#5, every chord that follows—C#5, D5, and E5 [Fig. 2]—receives this "5th in the bass" treatment. The end result is an ultra-thick sonic texture—especially since bassist Tobin Esperance doubles the root below each of Horton's chords. This passage also appears in the outro.

THE VERSES AND PRE-CHORUS

In the verses, Horton presents a new F#5-based riff, adding to the mix an E5 power chord [Fig. 3] and a single-note line along the 5th string, derived from the F# natural minor scale (F#-G-A-B-C-D-E). Each verse is followed by a short, four-measure pre-chorus featuring a descending riff played strictly in octaves. In standard tuning, when an octave shape is played on the lowest string set, the pitches occur on different frets, obviously requiring two frethand fingers [Fig. 4A].

In Drop D tuning, this same sonority can be performed across the same fret [Fig. 4B]. However, since the 5th string (the string in between the octave shape) still needs to be muted, you can't get away with barring this baby! Try experimenting with different fingering combinations—index and middle, middle and ring, or ring and pinky—until you find the Drop D-derived octave fingering that best suits you. Keep an eye out for this octave riff in the forthcoming bridge section. **■**

Fig. 1A

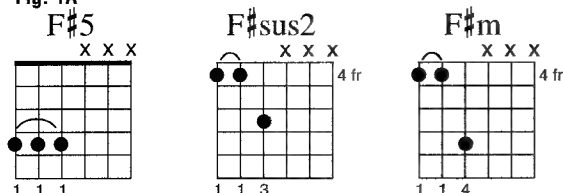


Fig. 1B

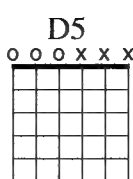


Fig. 2

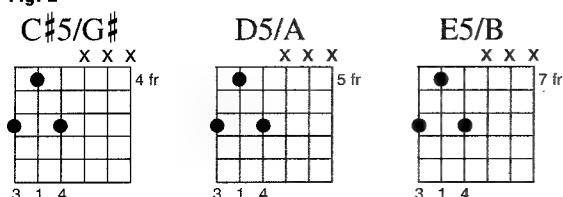


Fig. 3

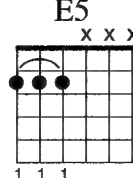


Fig. 4A

Octave Shape (standard tuning)

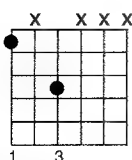
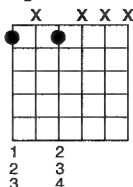


Fig. 4B

Octave Shape (Drop D tuning)



As Recorded by PAPA ROACH
(From the DreamWorks Recording INFEST)

Words and Music by Papa Roach

Moderate Rock ♩ = 88 (♩ = ♩ ♩)

Chorus

End half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

F#m

F#5
Riff A

C#5

D5

E5

Play 4 times

End Riff A

Verse

F#5

N.C.

E5

F#sus2

N.C.

E5

** Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

** composite arrangement

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Broken Home

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (6 times)

and my wounds are not heal - ing. I'm stuck in be - tween my par - ents. -
 if I'm sad or an - gry? You were nev - er ev - er there ____

I wish I had some-one to talk to, ____ some-one I could con - fide in. ____
 when I need - ed you. ____ I hope you re-gret what you ____ did.

I just wan - na know the truth; I just wan - na know the same truth, ____
 I think I know the truth; your fa - ther did the same ____ to

Pre-Chorus

____ you, want to ____ know the truth.
 did the ____ same to you.

Gtrs. 1 & 2

1.

Chorus

Bro-ken home, ____ all a - lone. -

Rhy. Fig. 4

End Rhy. Fig. 4

2.

Broken Home

Bridge

F#5 N.C.

I'm cry - ing day and night now. _____ What is wrong _____ with me?

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)

F#5 N.C. F#5

_____ I can - not fight now. _____ I feel like a weak link. Cry - ing day and night now. _

N.C. F#5 N.C.

_____ What is wrong _ with me? _____ I can - not fight now. _____ I feel like a weak

Interlude

F#5 E5 F#m E5

link, _____ a weak

Whispered: (Push it back in - side. Push it back in - side.

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

F#sus2 E5 F#m E5 F#m

link. _ Bro-ken home, _

Push it back in - side. Push it back in - side.

Gtr. 2

P.M. P.M. P.M. P.M. Gtr. 1 divisi

* echo repeats

Broken Home

Chorus

Half-time feel

Gtr. 1: w/ Rhy. Fig. 4 (4 times)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

all a - lone.

F#5 F#sus2 F#m F#sus2

Spoken: It feels bad to be a - lone. Cry - ing by your-self, liv - ing in a bro - ken home.

End half-time feel

F#5 F#sus2 F#m F#sus2

How would I tell it, so all y'al could feel it? De - pres-sion strikes hard _ just like my old earth would tell it. To

F#5 F#sus2 F#m F#sus2

me, her son, she told me I'm the one. Pain bot-tled up ' a - bout to blow like a gun.

Gtrs. 1 & 2

F#5 F#sus2 F#m F#sus2 F#5 w/ overdubbed pickslide

Sto-ries that I tell are non - fic - tion, and you can't take it back 'cause it's al - read-y done.

Outro

Double-time feel

Gtr. 1: w/ Rhy. Fig. 2 (8 times)

Gtr. 2: w/ Riff A (12 times)


F#5 C#5 D5 E5 F#5 C#5 D5 E5 F#5 C#5 D5 E5

Bro - ken home! _ Bro - ken home! _

Broken Home

End double-time feel

F#5 C#5 D5 E5 F#5 C#5 D5 E5



My wounds are not heal - ing, Stuck in be - tween my par - ents.

F#5 C#5 D5 E5 F#5 C#5 D5 E5 F#5 C#5 D5 E5

Bro-ken home! — Bro-ken home! —

[illegible]

Double-time feel

F#5 C#5 D5 E5 F#m

Gtrs. 1 & 2

* echo repeats

Strum It

Tangled up in Blue



The world was not exactly sitting on the edge of its collective seat when Bob Dylan released *Blood on the Tracks* in January of 1975. After all, his phenomenal output between 1962 and 1967 had already effectively reshaped popular music several times over, and the subsequent string of uneven new material and "greatest hits" repackagings left many listeners believing that Dylan's creative well had finally run dry.

Blood on the Tracks certainly put the lie to those cynics. Filled with rambling tales of curious characters and wide-ranging adventure, the lyrics captured a twilight world halfway between the surreal midnight of *Highway 61 Revisited* and the sunshiny simplicity of *Nashville Skyline*. The music was equally new-yet-old, employing workmanlike acoustic guitars, keyboards, and steady, understated bass and drums, and every cut seemed to hold the old Dylan magic.

Tangled Up in Simple Chords

"Tangled Up in Blue" may be the most definitive song on *Blood on the Tracks*. Dylan leaps through time and space to describe a relationship that could be love, lust, or friendship, while allowing the music to feel equally swift, wide-ranging, and personal.

Part of the success of the music lies in the employment of three acoustic guitars, each playing slightly different versions of the intro and verse chords. During the intro and post-chorus musical interlude, a second acoustic plays the shapes shown in **Fig. 1**, picking them in single-note arpeggios, while a third guitar, a 12-string, plays the shape found in **Fig. 2A**, again with single-note arpeggios.

When the verse kicks in, the second guitar doubles Dylan's chords, but the 12-string continues with its arpeggiated A and G chords. The prominence of the octave strings on the 12-string guitar creates a sonority that can be captured on a six-string with the shapes found in **Fig. 2B**.

You might try the shapes in **Fig. 3** to mimic the complex interaction of these three guitars. Once past the verse's A-Em/A cadence, all three guitars play the same chords, although the 12-string continues with its lacey single-note arpeggiation.

Untangling the Strum

The primary rhythm of the intro and

Fig. 1

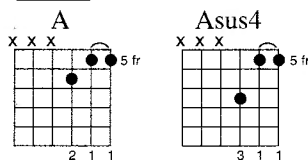


Fig. 2A

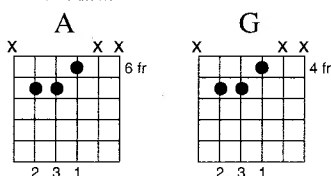


Fig. 2B

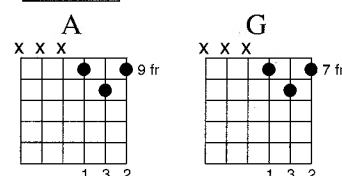


Fig. 3

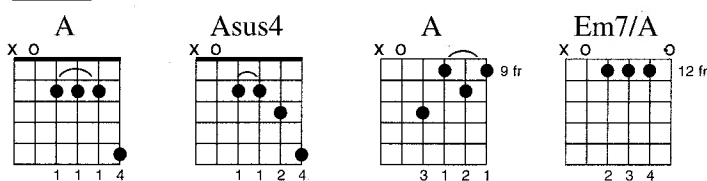


Fig. 4



Fig. 5

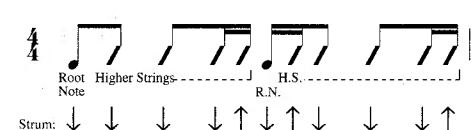
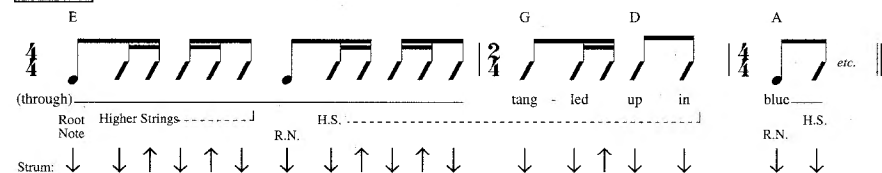


Fig. 6



interlude sections of "Tangled Up in Blue" can be found in **Fig. 4**. Note how the Asus4 is actually played into the first beat of the second, third, and fourth measures, with the root note subsequently displaced to the second beat of those measures. Once into the verse, the strum simplifies, as shown in **Fig. 5**. The only change in this pattern takes place during the title line, as shown in **Fig. 6**.

Don't be put off by the sixteenth-note

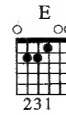
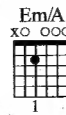
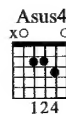
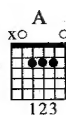
figures in these patterns; if you begin with an even eighth-note strum of continuous downstrokes, the additional sixteenth note upstrokes will sit quite easily. Dylan employs a fairly light touch during the intro and verses, then leans into it a little harder when the E chord rolls around. Of course the title line should get the maximum punch, and, for full effect, it would be wise to pull back the volume immediately afterwards. **G**

TANGLED UP IN BLUE

As Recorded by Bob Dylan
(From the Columbia Recording BLOOD ON THE TRACKS)

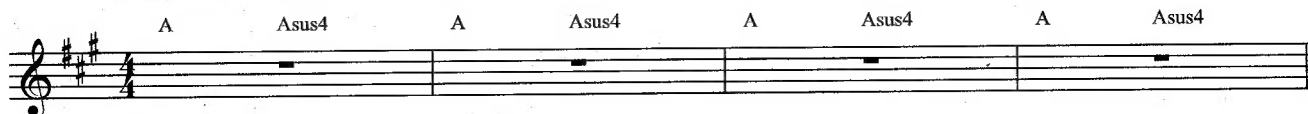
Arranged by Adam Perlmutter

Words and Music by Bob Dylan



Intro

Moderate Folk ♩ = 96



Verse



1. Ear - ly one morn - in' the sun — was shin - in'. I was lay - in' in bed,
2. She was mar - ried when we first met, soon to be di - vorced.—
3. - 7. See additional lyrics



won - d'rin' if — she's changed at all; — if her hair was — still red. — We
I helped her out of a jam, — I guess, — but I used a lit - tle too much force. —



Her folks, they said our lives — to - geth - er sure was gon - na be rough. They
drove that car as far as we could, a - ban - doned it — out West.



nev - er did like — Ma - ma's home - made dress; — Pa - pa's bank - book was - n't big e - nough. And
Split up — on a dark, — sad night, — both a - gree - in' it — was best. —



I was stand - in' on the side of the road, — rain — fall - in' on my shoes. —
She turned a - round to look at me, — as I — was a - walk - in' a - way. —



Head - ing out for the East — Coast, Lord knows I've paid some dues — get - tin' through. —
I heard her say o - ver my — shoul - der, "We'll meet a - gain some - day, on the av - e - nue." —

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Tangled Up in Blue

Interlude

E G D A Asus4 A Asus4

Tan - gled up in blue.

Outro - Harmonica solo

A Asus4 A Asus4 play 7 times A Em/A A Em/A A Em/A D

E F#m A D E G D A

Additional Lyrics

3. I had a job in the great north woods,
Working as a cook for a spell.
But I never did like it all that much
And one day the axe just fell.
So I drifted down to New Orleans,
Where I happened to be employed.
Workin' for a while on a fishin' boat,
Right outside of Delacroix.
But all the while I was alone,
The past was close behind.
I seen a lot of women,
But she never escaped my mind.
And I just grew
Tangled up in blue.
4. She was workin' in a topless place,
And I stopped in for a beer.
I just kept lookin' at the side of her face,
In the spotlight so clear.
And later on when the crew thinned out,
I's just about to do the same.
She was standing there in back of my chair.
Said to me, "Don't I know your name?"
I muttered somethin' underneath my breath;
She studied the lines on my face.
I must admit I felt a little uneasy
When she bent down to tie the laces of my shoe.
Tangled up in blue.
5. She lit a burner on the stove
And offered me a pipe.
"I thought you'd never say hello," she said,
"You look like the silent type."
Then she opened up a book of poems
And handed it to me.
Written by an Italian poet
From the 13th century
And every one of them words rang true
And glowed like burnin' coal.
Pourin' off of every page,
Like it was written in my soul.
From me to you,
Tangled up in blue.
6. I lived with them on Montague Street,
In a basement down the stairs.
There was music in the cafes at night
And revolution in the air.
Then he started into dealing with slaves
And something inside of him died.
She had to sell everything she owned
And froze up inside.
And when finally the bottom fell out,
I became withdrawn.
The only thing I knew how to do
Was to keep on keepin' on.
Like a bird that flew,
Tangled up in blue.
7. So now I'm goin' back again.
I got to get to her somehow.
All the people we used to know,
They're an illusion to me now.
Some are mathematicians;
Some are carpenters' wives.
Don't know how it all got started;
I don't know what they're doin' with their lives.
But me, I'm still on the road,
Headin' for another joint.
We always did feel the same,
We just saw it from a different point of view.
Tangled up in blue.